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AND

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No.		Reduced Price.	No.		Reduced Price.
22	<i>And God made the firmament</i> (Creation) <i>Recit.</i>	B. 0 6	147	Honor and arms (Samson)	Air B. 1 0
58	Arm, arm, ye brave (Judas)	Air B. 1 3	148	How willing my paternal love (Samson)	Air B. 0 6
	<i>We come in bright array</i> (Judas) <i>Chorus</i>		235	Haste to the cedar grove (Solomon)	Air s. 0 6
218	O Lord, whose mercies (Saul)	Air A. 0 9	236	How green our fertile (Solomon)	Air s. 0 6
	A serpent in my bosom (Saul)	Air B. 0 6	237	Haste, Israel, haste (Joshua)	Air t. 0 9
219	As great Jehovah lives (Saul)	Air B. 0 6	238	Hark! 'tis the linnet (Joshua)	Air s. 1 0
	Wisest and greatest (Saul)	Air t. 0 6	239	Heroes, when with glory (Joshua)	Air a. 0 9
220	Author of peace (Saul)	Air s. 0 6	333	Heart, the seat of soft delight (Acis)	Air s. 0 6
221	Awful pleasing being (Joshua)	Air a. 0 9	240	Happy, oh! thrice happy they (Joshua)	Air s. 0 6
222	As cheers the sun (Joshua)	Air s. 0 9	334	Holy, holy, Lord God Almighty	Air s. 0 6
328	As when the Dove (Acis)	Air s. 0 9	332	Hush, ye pretty warbling choir (Acis)	Air s. 0 9
331	Awake the Ardour of thy breast (Deborah)	Air B. 0 6	385	How lovely is the blooming fair (Deborah)	Air a. 0 6
282	All danger disdaining (Deborah)	Air a. 0 6	8	I know that my Redeemer (Messiah)	Air s. 0 6
383	At my feet extended low (Deborah)	Air a. 0 9	9	If God is for us (Messiah)	Air s. 0 9
1	<i>Thus saith the Lord</i> (Messiah) <i>Recit.</i>	B. 1 0	39	<i>And God said</i> (Creation) <i>Recit.</i>	t. 0 6
	But who may abide (Messiah) <i>Air B.</i>			<i>In splendour bright</i> (Creation) <i>Recit.</i>	t. 0 6
2	Behold, and see (Messiah)	Air t. 0 6	36	In native worth (Creation)	Air t. 0 9
3	But thou did'st not leave (Messiah)	Air s. 0 6	149	In gentle murmurs (Jephtha)	Air a. 0 9
223	Bless'd be the day (Solomon)	Air s. 0 9	150	It is not virtue, valour, wit (Samson)	Air a. 0 9
224	Beneath the vine (Solomon)	Air s. 0 9	241	Indulge thy faith (Solomon)	Air t. 0 9
225	Birth and fortune (Saul)	Air t. 0 6	242	Infernal spirits (Saul)	Air s. 0 9
226	But sooner Jordan's stream (Saul)	Air t. 0 6	243	Impious wretch (Saul)	Air a. 1 0
408	But Oh! what art can teach	Ode on	302	In sweetest harmony (Saul)	Air a. 1 3
	Orpheus could lead <i>Air s.</i>	St. Cecilia's Day		O fatal day (Saul) <i>Chorus</i>	
227	Brave Jonathan (Saul)	Air a. 0 6	386	In Jehovah's awful sight (Deborah)	Air s. 0 9
	Eagles were not so swift (Saul) <i>Chorus</i>			Whilst you boast the wondrous story (Deborah)	Air a. 0 6
59	Call forth thy powers (Judas)	Air t. 0 9	387	Impious mortal, cease to brave us (Deborah)	Air a. 0 6
330	Cease, to beauty to be suing (Acis)	Air B. 0 9	388	In the battle fame pursuing (Deborah)	Air a. 0 9
60	Come ever smiling liberty (Judas)	Air s. 0 6	151	Jays that are pure (Samson)	Air a. 0 6
228	Can I see my infant gor'd (Solomon)	Air s. 0 9	152	Just are the ways of God (Samson)	Air B. 0 9
229	Capricious man (Saul)	Air s. 0 9	154	Loud as the thunder's awful (Samson)	Air t. 0 9
331	Consider, fond Shepherd (Acis)	Air t. 0 6	153	Laud her, all ye virgin train (Jephtha)	Air B. 0 6
384	Choirs of Angels, all around thee (Deborah)	Air s. 0 9	155	Let the bright Seraphim (Samson)	Air s. 0 9
4	<i>Comfort ye my people</i> (Messiah) <i>Recit.</i>	t. 0 9	245	Love from such a parent (Saul)	Air s. 0 6
	Ev'ry valley (Messiah) <i>Air t.</i>		336	Love, in her eyes sits playing (Acis)	Air t. 0 6
137	Dull delay in piercing anguish (Jephtha)	Air a. 0 9	337	Love sounds the alarm (Acis)	Air t. 0 9
181	<i>Deeper and deeper still</i> (Jephtha) <i>Recit.</i>	t. 1 0	389	Low at her feet (Deborah)	Air a. 0 6
	Waft her, angels (Jephtha) <i>Air t.</i>		156	My faith and truth <i>Air s. & cho. of virgins.</i>	1 6
230	Every sight these eyes behold (Solomon)	Air s. 1 0	157	My strength is from (Samson)	Air t. 0 6
61	From mighty kings (Judas)	Air s. 0 9	246	While yet thy tide (Saul)	Air t. 0 6
62	Father of Heaven (Judas)	Air B. 0 9		My soul rejects the thought (Saul) <i>Air s.</i>	
138	Freedom now once more (Jephtha)	Air B. 0 6	65	No unhallowed desire (Judas)	Air t. 0 9
139	First perish thou (Jephtha)	Air a. 0 9	41	Now Heaven in fullest (Creation)	Air B. 1 0
140	Farewell ye limpid springs (Jephtha)	Air s. 0 9	40	Now vanish before (Creation)	Air t. 1 3
141	Freely I to heaven resign (Jephtha)	Air s. 0 9		<i>Despairing, cursing rage</i> (Creation) <i>Chorus</i>	
231	Fell rage and black despair (Saul)	Air s. 0 6	247	No, no, cruel father, no (Saul)	Air t. 0 9
232	O let it not in Gath be heard (Saul)	Air a. 0 6		O Lord, whose providence (Saul) <i>Air t.</i>	
	From this unhappy day (Saul) <i>Air a.</i>		248	No, no, let the guilty tremble (Saul)	Air s. 0 6
233	Fly, malicious spirit, fly (Saul)	Air a. 0 9	249	Nations who in future story (Joshua)	Air a. 0 9
142	God of our Fathers (Samson)	Air s. 1 0	390	No more disconsolate I'll mourn (Deborah)	Air s. 0 6
143	Great Dagon has subdued (Samson)	Air t. 0 6	391	Now sweetly smiling Peace descends (Deborah)	Air s. 0 6
234	Golden columns (Solomon)	Air t. 0 9	66	O Liberty (Judas)	Air s. or t. 0 6
5	He shall feed his flock (Messiah)	Air s. 0 6	42	On mighty pens (Creation)	Air s. 1 0
6	He was despised (Messiah)	Air a. 0 6	10	O thou that tellest (Messiah)	Air a. 0 9
63	He layeth the beams (Israel)	Air B. 0 9	158	Open thy marble jaws (Jephtha)	Air t. 0 6
335	He sung Darius, great and good (Alexander's Feast)	Air s. 0 6	159	On me let blind mistaken zeal (Jephtha)	Air a. 0 6
64	How vain is man (Judas)	Air t. 0 9	160	O mirror of our fickle state (Samson)	Air a. 0 9
7	How beautiful are the feet (Messiah)	Air s. 0 9	250	O god-like youth (Saul)	Air s. 0 6
	<i>Their sound is gone out</i> (Messiah) <i>Chorus</i>		251	O king, your favour (Saul)	Air a. 0 6
144	His mighty arm (Jephtha)	Air t. 1 0	252	O first in wisdom (Joshua)	Air B. 0 9
145	Happy they (Jephtha)	Air s. 0 6	253	O who can tell (Joshua)	Air s. 0 9
146	Happy, Iphisy, shalt thou live (Jephtha)	Air s. 1 0	254	O had I Jubal's lyre (Joshua)	Air s. 0 9
	For ever blessed be (Jephtha) <i>Air t.</i>				

Continued on next page.

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No.	Reduced Price.	No.	Reduced Price.
338 O, ruddier than the cherry (Acis) .	Air B. 0 9	175 To song and dance (Samson) .	Air s. 0 9
392 O the pleasure my soul is possessing (Deborah) .	Air s. 0 6	176 Thus when the sun (Samson) .	Air t. 0 9
393 Our fears are now for ever fled (Deborah)	Air s. 0 6	265 Thrice blest be that wise (Solomon)	Air B. 0 9
161 Pour forth no more (Jephtha) .	Air B. 1 0	266 Thy sentence, great king (Solomon)	Air s. 0 9
162 Presuming slave (Samson) .	Air s. 0 9	267 To vanity and earthly pride (Joshua)	Air s. 0 6
67 Pious orgies (Judas) .	Air s. 0 6	396 The glorious Sun (Deborah) .	Air s. 0 6
255 Praise ye the Lord (Solomon) .	Air B. 0 9	397 To joy he brightens my despair (Deborah)	Air s. 0 6
256 Pious king, and virtuous queen (Solomon)	Air B. 0 9	398 Tears, such as tender Fathers shed (Deborah)	Air B. 0 6
257 Place danger around me (Joshua)	Air A. 0 6	399 Tyrant, now no more we dread thee (Deborah)	Air A. 0 9
11 Rejoice greatly (Messiah) .	Air s. 0 9	179 Up the dreadful steep (Jephtha) .	Air A. 0 9
43 Rolling in foaming billows (Creation)	Air B. 1 0	178 Virtue my soul (Jephtha) .	Air t. 0 9
163 Return, O God of hosts (Samson)	Air A. 0 6	79 Vouchsafe, O Lord (Dettingen) .	Air B. 1 0
68 Rejoice, O Judah (Judas) .	Air B. 0 6	O Lord, in thee (Dettingen) Air & Chorus	
339 Revenge, Timotheus cries (Alexander's Feast)	Air B. 0 9	180 Symphony (Jephtha) .	Air s. & semi Cho. 1 0
164 Scenes of horror (Jephtha) .	Air A. 0 9	Welcome as the cheerful light (Jephtha) Air s. & semi Cho. }	
165 Sweet as sight to the blind (Jephtha)	Air A. 0 6	181 Deeper and deeper still (Jephtha) Recit t. }	
340 Shepherd, what art thou pursuing (Acis)	Air t. 0 6	Waft her, angels (Jephtha) .	Air t. 1 0
406 Sharp violins proclaim } Ode on } Air t. } St. Cecilia's Day	0 9	347 War he sung (Alexander's Feast)	Air t. 0 6
69 So rapid thy course is (Judas) .	Air t. 0 9	182 Why does the God of Israel (Samson)	Air t. 1 3
70 Sound an alarm (Judas) .	Air t. 1 0	183 With plaintive notes (Samson)	Air s. 1 3
We hear (Judas) .	Chorus 1 0	17 Why do the nations (Messiah) .	Air B. 0 9
71 So shall the lute (Judas) .	Air s. 1 0	44 With verdure clad (Creation) .	Air s. 0 9
341 Softly sweet, in Lydian measure (Alexander's Feast)	Air t. 0 6	80 Wave from wave (Israel) .	Air B. 0 9
258 Sacred raptures (Solomon) .	Air t. 1 0	81 With pious hearts (Judas) .	Air B. 0 6
259 See the tall palm (Solomon) .	Air t. 0 9	82 Wise men flattering (Judas) .	Air s. 0 9
260 See with what a scornful air (Saul)	Air s. 0 6	83 With honor let desert (Judas) .	Air t. 0 9
261 Such haughty beauties (Saul) .	Air A. 0 9	346 With ravished ears (Alexander's Feast)	Air t. 0 9
262 Sin not, O king (Saul) .	Air t. 0 6	84 When thou tookest (Dettingen) .	Air B. 1 0
263 See the raging flames arise (Joshua)	Air B. 0 9	When thou hadst overcome (Dettingen) Chorus	
264 Shall I in Mamre's fertile plain (Joshua)	Air B. 0 9	268 What tho' I trace (Solomon) .	Air s. 0 6
394 Swift inundation of desolation (Deborah)	Air B. 0 6	407 What passion cannot music } raise } Air s. } St. Cecilia's Day	0 9
395 Smiling Freedom (Deborah) .	Air s. 0 9	269 With thee th' unsheltered moor (Solomon)	Air s. 0 6
12 The people that walked (Messiah) .	Air B. 0 6	270 When the sun o'er yonder hills (Solomon)	Air s. 0 9
14 Thou art gone up on high (Messiah)	Air B. 0 6	344 Where shall I seek my charming fair (Acis)	Air t. 0 6
13 The Recitatives, } There were shepherds, &c. (Messiah) Recit s. }	0 6	271 Will the sun (Solomon) .	Air s. 0 9
15 Thou shalt break them (Messiah) .	Air t. 0 6	272 What abject thoughts (Saul) .	Air s. 0 6
16 The trumpet shall sound (Messiah)	Air B. 0 9	273 With rage I shall burst (Saul) .	Air B. 0 6
72 Their land brought forth frogs (Israel)	Air A. 0 6	274 Wise, great, and good (Saul) .	Air s. 0 6
73 The enemy said (Israel) .	Air t. 0 6	275 While Kedron's brook (Joshua) .	Air t. 0 9
74 Thou didst blow (Israel) .	Air s. 0 6	276 With redoubled rage return (Joshua)	Air t. 0 9
75 Thou shalt bring them in (Israel)	Air A. 0 6	345 Would you gain the tender creature (Acis)	Air t. 0 6
76 Thrice happy Israel (Israel) .	Recit s. 0 6	386 In Jehovah's awful sight (Deborah)	Air s. 0 9
But soon as Pharaoh (Israel) .	Recit s. }	Whilst you boast the wondrous story (Deborah) .	Air A. 0 9
77 'Tis Liberty (Judas) .	Air t. 0 6	184 Ye men of Gaza (Samson) .	Air s. 0 9
78 The Lord worketh wonders (Judas)	Air B. 0 9	185 Your charms to ruin (Samson) .	Air t. 0 6
166 Take the heart (Jephtha) .	Air s. 0 9	186 Ye sons of Israel now lament (Samson)	Air A. 1 0
167 The smiling dawn (Jephtha) .	Air s. 0 9	Weep, Israel, weep (Samson) .	Chorus 1 0
342 The Prince, unable to conceal his pain (Alexander's Feast)	Air s. 0 9	277 Your words, O King (Saul) .	Air A. 0 6
343 The Princes applaud with a furious joy (Alexander's Feast)	Air t. 0 9	278 Ye men of Judah (Saul) .	Air B. 0 6
405 The soft complaining flute (Ode on St. Cecilia's Day) .	Air s. 0 9		
168 Tune the soft melodious lute (Jephtha)	Air s. 0 6		
170 Then free from sorrow (Samson)	Air s. 0 6		
171 Torments, alas, are not confined (Samson)	Air t. 0 9		
172 Total eclipse (Samson) .	Air t. 0 9		
169 'Tis heaven's all-ruling power (Jephtha)	Air A. 0 9		
173 Thy glorious deeds (Samson) .	Air B. 0 9		
174 Then long eternity (Samson) .	Air A. 0 9		

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THE MUSICAL TIMES, And Singing Class Circular.

With which is incorporated "THE MUSICAL REVIEW."
AUGUST 1st, 1852.

FIRST PERFORMANCE OF HANDEL'S "MESSIAH."

In the number of *Faulkner's Journal* (Dublin) for March 23rd to 27th, 1742, is the following important notice, which is not the less interesting, that its appearance in the columns of the Dublin journals, on the morning of Saturday, the 27th of March, was the first occasion on which the words "*Handel's Oratorio the MESSIAH*," ever appeared in print, or met the public eye:—

"For Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephen's-street, and of the Charitable Infirmary on the Inn's Quay, on Monday the 12th of April, will be performed at the Musick Hall in Fishamble-street, *Mr. Handel's new Grand Oratorio, called the MESSIAH*, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertos on the Organ, by Mr. Handel. Tickets to be had at the Musick Hall, and at Mr. Neal's in Christ Church-yard, at half a Guinea each. N.B. No Person will be admitted to the Rehearsal without a Rehearsal Ticket, which will be given gratis with the Ticket for the Performance when paid for.*"

Immediately after appeared the following announcement:—

"On Thursday next, being the 8th Inst., at the Musick Hall in Fishamble-street, will be the Rehearsal of Mr. Handel's new Grand Sacred Oratorio, called *The MESSIAH*, in which the Gentlemen of both Choirs will assist: with some Concertos on the Organ by Mr. Handel. The Doors will be opened at Eleven, and no Person to be admitted without a Rehearsal Ticket, which is given gratis with the Tickets for the Performance, when paid for. Tickets to be had at the Musick Hall, and at Mr. Neal's in Christ Church-yard, at Half a Guinea each."

This announcement is followed by a repetition of the notice—"For Relief of the Prisoners," &c.

These advertisements are severally repeated in the number of *Faulkner* for April 3rd to 6th.

It may be observed, that in the advertisements of the subscription concerts, though concertos on the organ are always announced, yet Handel is not mentioned as a performer. But in the advertisements of the *first* performance of the *Messiah* (and in no other advertisement), it is specially stated that there will be "*Concertos on the Organ by Mr. Handel*." In the previous concerts, he may be presumed to have left the organ, in general, if not entirely, to Mr. Maclaine, the excellent organist whom he had brought with him from England: but he seems to have thought it right to distinguish the first production of his new oratorio, by advertising his own performance on the organ for the occasion.

* This advertisement appears in the *Dublin News-Letter* of the same date; with the addition, that at the places mentioned for the sale of tickets, "*Books are also to be had at a British shilling each*." In this number of the *Dublin News-Letter*, the expression is, "*New Grand Sacred Oratorio*."

Whether the oratorio of the *Messiah* had been publicly performed in London, previously to Handel's setting out for Ireland, and whether at that performance it had been coldly received, are questions concerning which there has been a controversy, on the merits of which it is hoped some light will be thrown by the present narrative, and by the following statement of the evidence on both sides.

For the position that the *Messiah* was performed in London, and coldly received there, previously to Handel's visit to Dublin, the original authority (so far as all subsequent writers seem to have been acquainted) is the *Memoirs* of the Life of Handel, published anonymously in London, in 1760, the year after Handel's death.† In these memoirs, it is asserted that the *Messiah* was performed, and "met with a cold reception" in London, in the year 1741, previously to Handel's visit to Ireland; and that this was among the circumstances which induced Handel to leave England for a while. These assertions have been adopted and repeated by a host of writers down to the present day. Two writers on Musical History, Mr. Hogarth and Mr. Stafford, endeavour to adduce a piece of evidence in support of this theory. They affirm that a memorandum in Handel's own handwriting, in the original score, proves that this oratorio, finished on Saturday, the 12th of September, was performed on Monday, the 14th. It is surprising that such a supposition should have been thus easily adopted. But the error of these writers has been shewn to arise from their mistaking a German word in a supplementary memorandum at the end of the work, which signifies, not that the oratorio was performed, but that the writing or composition of the music was finished, completed, or filled up, on the 14th of September.‡ Other writers adduce no evidence. They merely echo the assertion of Mr. Mainwaring. Sir John Hawkins says, "*The Messiah* was first performed at Covent Garden in the year 1741, by the name of a Sacred Oratorio. As it consisted chiefly of chorus, and the airs contained in it were greatly inferior to most in his operas and former oratorios, it was but coldly received by the audience; the consciousness whereof, and a suspicion that the public were growing indifferent towards these entertainments, determined him to try the temper of the people of Ireland." Dr. Busby repeats the same story; but finds the rationale of the unfavourable reception, "*in the words*." "Recollecting," he says, "that the words are sacred, we are obliged to seek it in the want of a consistent and dramatic series of incidents." Such is the state of

† The author of this book was Mr. Mainwaring. Dr. Burney cites the work as the original authority for the assertion.

‡ In the original score of the *Messiah*, the supplementary memorandum in German, (after "*Fine dell' Oratorio*," &c.) is "*ausgefüllt den 14 dieses*."

evidence (amounting, in fact, to a mere assertion) for the position that the *Messiah* was first performed in London, and coldly received, previously to Handel's visit to Dublin.

On the other hand, the evidence demonstrating the opposite position, that the first performance of the *Messiah* was in Dublin during the visit of Handel, is clear and satisfactory. For the better understanding of this evidence, let it be borne in mind, that the composition of the *Messiah* was concluded on the 12th (or 14th) of September, 1741. Handel arrived in Dublin on the 18th of November following. Allowing about a fortnight, including his delay at Chester, for his journey from London to Dublin, he must have quitted London on (we will say) the 4th of November. Seven weeks, then, and a few days over, was all that elapsed between the concluding of the oratorio and his quitting London; and it must have been in this interval, that the alleged performance and cold reception of the *Messiah* in London, previously to Handel's coming to Ireland, took place, if it did take place at all.* Bearing this fact, then, in mind, the following is the evidence that the first performance of the *Messiah* took place in Dublin:—

I. In the London newspapers of the time, in which all the performances of Handel's works are chronologically recorded, no mention is made of any performance of the *Messiah* in London, or anywhere else, previously to Handel's visit to Dublin. The fact of its performance would have been mentioned, had it taken place. But no such notice or advertisement is to be found in the London newspapers: nor until the year 1743 (the year after Handel's return from Ireland), when the oratorio of *Samson* was performed, and afterwards the *Messiah*, do we find any intimation of a performance of the *Messiah* in London. Dr. Burney, and all authorities, describe its reception *then*, as being marked with universal admiration and applause.

II. Dr. Burney, who went to London in 1744, and was well acquainted with Handel, and performed in his band, and took every opportunity, as he tells us, of becoming acquainted with the manners and character of so extraordinary a man, would, it is to be presumed, have heard among the musicians of Handel's band, and among other musicians, and from other people, of the alleged performance and cold reception of this celebrated oratorio, if such had taken place; more especially as this oratorio was the theme of the admiration of the musical profession, and of the public in general. But it does not seem that he ever heard of such an event, till the publication of the Me-

moirs of Handel, in 1760. Twenty-eight years afterwards, writing to his friend Dr. Quin, of Dublin, on the subject of the alleged performance, concerning which he was then making diligent inquiry, Dr. Burney says it was a fact "of which the round assertion of Handel's biographer, Mr. Mainwaring, never convinced him."

III. Dr. Burney, when compiling materials for the fourth volume of his History of Music, which he published in 1789, took, as he informs us, "considerable pains to obtain a minute and accurate account of the musical transactions of the great musician, during his residence in Ireland." Dr. Burney was in habits of extensive acquaintance with literary and musical society in the metropolis, and throughout England; a circumstance which, added to the zeal and interest with which he prosecuted his inquiries, rendered him peculiarly competent to elicit any latent fragment of evidence on the point. And yet, after diligent inquiry, he could find no particle of evidence that the *Messiah* had been performed and coldly received in England, previously to Handel's departure for Ireland. Of such reported performance he says, it is "a fact which I am glad to find impossible to ascertain, either by the newspapers of the times in which all his other public performances, sacred and secular, are chronologically recorded, or by the testimony of persons still living, who remember the performance of the *Messiah* in Dublin, and of his oratorios previous to that period in England." Among the testimonies adduced by Dr. Burney, is that of Dr. Quin, who had known Handel in Dublin, and who, in a letter to Burney, dated July, 1788, says, "The *Messiah*, I am convinced, was performed in Dublin for the first time, and with the greatest applause." Dr. Burney, also, cites the authority of Mrs. Arne, wife of Dr. Arne, the composer, who went to Ireland with her husband in 1742, where they remained till 1744, and who, he says, "has not the least doubt of the *Messiah* having been performed there for the first time."†

To these testimonies I will add the tradition or opinion preserved among the members of the choirs of the Cathedrals of Christ Church and St. Patrick, and of the Chapel of Trinity College, Dublin, that the *Messiah* was first performed in Dublin.

IV. The anecdote related by Dr. Burney, of Handel at Chester, on his way to Ireland, *proving* some manuscript choruses of the *Messiah*, which he intended to perform in Ireland, and which had been hastily transcribed, negatives the supposition

* As respects the argument concerning the first performance of the *Messiah*, the interval of seven weeks here limited, might perhaps be further abridged, when it is recollected that the composition of the first part of *Samson* was finished on the 29th of September. It is unlikely that in the interval between the 14th and 29th, during which Handel was engaged on this composition, he should have found time for rehearsals and a performance of the *Messiah*.

† Hist. of Music, vol. iv. p. 662. When Dr. Burney wrote the Sketch of the Life of Handel, prefixed to the account of the Commemoration in Westminster Abbey, he was evidently in some uncertainty on this point, and was anxious to relieve England from the disgrace of rejecting (even once only) so noble a work as the *Messiah*, by ascribing any such rejection "to the resentment of the many great personages whom Handel had offended by refusing to compose for Senesino." In the fourth volume of the History of Music, published four years later, Dr. Burney gives the result of the inquiries he had been making in the interval.

Glee for Four Voices.

Lützow's Wild Chase.*

WEBER.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, and 24, Poultry; also at 389, Broadway, New York.]

With fire and animation.

1st TENOR. (8ve lower.) *cres.*

2d TENOR. (8ve lower.) *cres.*

1st BASS. *cres.*

2nd BASS. *cres.*

1. What gleams from yon wood, in the bright sunshine? Hark! nearer and near-er 'tis sound-ing;
2. From hill to hill thro' the dark wood they hie, And war-rior to war-rior is call-ing;

Echo. *pp*

sound-ing; It hur-ries a-long, black line up-on line, And the shrill-voic'd horns in the
call-ing; Be-hind the thick bushes in am-bush they lie, The ri-fle is heard, and the

Echo. *pp*

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call-ing; Be-hind the thick bushes in am-bush they lie, The ri-fle is heard, and the

cres. *Echo.*

wild chase join, The soul with dark hor-ror con-found-ing; found-ing; And if the black
loud war-cry, In rows the Frank min-ions are fall-ing; fall-ing; And if the black

cres. *Echo.*

wild chase join, The soul with dark hor-ror con-found-ing; found-ing; And if the black
loud war-cry, In rows the Frank min-ions are fall-ing; fall-ing; And if the black

cres. *Echo.*

wild chase join, The soul with dark hor-ror con-found-ing; found-ing; And if the black
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cres. *Echo.*

wild chase join, The soul with dark hor-ror con-found-ing; found-ing; And if the black
loud war-cry, In rows the Frank min-ions are fall-ing; fall-ing; And if the black

ff

1 & 2. troop-ers' name you'd know, 'Tis Lüt-zow's wild Jä-ger, a hunting they go!

ff

1 & 2. troop-ers' name you'd know, 'Tis Lüt-zow's wild Jä-ger, a hunting they go!

ff

1 & 2. Lüt-zow! 'Tis Lüt-zow's wild Jä-ger, a hunting they go!

ff

1 & 2. Lüt-zow! 'Tis Lüt-zow's wild Jä-ger, a hunting they go!

* "Lützow's Wild Chase" was composed at Leipzig on the Schneckenberg, 24th of April, 1813; for the translation, from the German of Theodore Körner, we are indebted to *Tait's Magazine*; it appears in one of a series of articles on the "Burschen Melodies," published in that Magazine in 1840-41.

LUTZOW'S WILD CHASE.

3. Where the bright grapes grow, and the Rhine rolls wide, He ween'd they would fol-low him ne - ver;
 4. How roars in the val - ley the an - gry fight; Hark how the keen swords are clash - ing!

3. Where the bright grapes grow, and the Rhine rolls wide, He ween'd they would fol-low him ne - ver;
 4. How roars in the val - ley the an - gry fight; Hark how the keen swords are clash - ing!

3. Where the bright grapes grow, and the Rhine rolls wide, He ween'd they would fol-low him ne - ver;
 4. How roars in the val - ley the an - gry fight; Hark how the keen swords are clash - ing!

3. Where the bright grapes grow, and the Rhine rolls wide, He ween'd they would fol-low him ne - ver;
 4. How roars in the val - ley the an - gry fight; Hark how the keen swords are clash - ing!

Echo. *pp* ne - ver; But the pur - suit came like the storm in its pride, With sin - ewy arms they
 clash - ing! High - heart-ed Rit - ter are fight - ing the fight, The spark of free-dom a -

Echo. *pp* ne - ver; But the pur - suit came like the storm in its pride, With sin - ewy arms they
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Echo. *pp* ne - ver; But the pur - suit came like the storm in its pride, With sin - ewy arms they
 clash - ing! High - heart-ed Rit - ter are fight - ing the fight, The spark of free-dom a -

cres. parted the tide, And reach'd the far shore of the ri - ver; ri - ver; And if the dark
 - wa - kens bright, And in crim - son flame it is flash - ing; flash - ing; And if the dark

cres. parted the tide, And reach'd the far shore of the ri - ver; ri - ver; And if the dark
 - wa - kens bright, And in crim - son flame it is flash - ing; flash - ing; And if the dark

cres. parted the tide, And reach'd the far shore of the ri - ver; ri - ver;
 - wa - kens bright, And in crim - son flame it is flash - ing; flash - ing;

cres. parted the tide, And reach'd the far shore of the ri - ver; ri - ver;
 - wa - kens bright, And in crim - son flame it is flash - ing; flash - ing;

swimmers' name you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
 Rit - ter's name you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!

swimmers' name you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
 Rit - ter's name you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!

ff Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
ff Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!

ff Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
ff Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!

LUTZOW'S WILD CHASE.

5. Who gur-gle in death, 'mid the groans of the foe, No more the bright sun - light see - ing;
 6. The chase of the Ger - man, the chase of the free, In hounding the ty-rant we strain'd it;

5. Who gur-gle in death, 'mid the groans of the foe, No more the bright sun - light see - ing;
 6. The chase of the Ger - man, the chase of the free, In hounding the ty-rant we strain'd it;

5. Who gur-gle in death, 'mid the groans of the foe, No more the bright sun - light see - ing;
 6. The chase of the Ger - man, the chase of the free, In hounding the ty-rant we strain'd it;

Echo. *pp* see - ing; The writhings of death on their face they show, But no terror the hearts of the
 strain'd it; Ye friends, that love us, look up with glee! The night is scat-ter'd, the

Echo. *pp* see - ing; The writhings of death on their face they show, But no terror the hearts of the
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Echo. *pp* see - ing; The writhings of death on their face they show, But no terror the hearts of the
 strain'd it; Ye friends, that love us, look up with glee! The night is scat-ter'd, the

cres. free - men know, For the Frantzmenn are rout - ed and flee - ing; *Echo.* flee - ing; And if the dark
 dawn we see, Though we with our life's-blood have gain'd it; *Echo.* gain'd it; And from sire to

cres. free - men know, For the Frantzmenn are rout - ed and flee - ing; *Echo.* flee - ing; And if the dark
 dawn we see, Though we with our life's-blood have gain'd it; *Echo.* gain'd it; And from sire to

cres. free - men know, For the Frantzmenn are rout - ed and flee - ing; *Echo.* flee - ing;
 dawn we see, Though we with our life's-blood have gain'd it; *Echo.* gain'd it;

cres. free - men know, For the Frantzmenn are rout - ed and flee - ing; *Echo.* flee - ing;
 dawn we see, Though we with our life's-blood have gain'd it; *Echo.* gain'd it;

ff he - roes' names you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
 son the tale shall go, 'Twas Lüt - zow's wild Jäger that rout-ed the foe!

ff he - roes' names you'd know, 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
 son the tale shall go, 'Twas Lüt - zow's wild Jäger that rout-ed the foe!

ff Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
 Lüt - zow! 'Twas Lüt - zow's wild Jäger that rout-ed the foe!

ff Lüt - zow! 'Tis Lüt - zow's wild Jä-ger, a hunting they go!
 Lüt - zow! 'Twas Lüt - zow's wild Jäger that rout-ed the foe!

THE MUSICAL TIMES

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NARES, (in D) Te Deum and Jubilate	1 6
CLARK, J., (in C minor) Te Deum and Jubilate	2 6
ROGERS, Benjamin, (in A minor) Magnificat and Nunc Dimittis	1 0
CROFT, (in E flat), Te Deum, Jubilate, Cantate Domino, and Deus Misereatur	7 6

that they had been previously performed, and is quite in keeping with the rest of the evidence.*

V. In a notice subjoined to the account given in *Faulkner*, of the rehearsal of the *Messiah* at the Music-Hall in Dublin, it is stated that this oratorio was composed for the charity for whose benefit the performance was given. Handel, who was a man of high honour and integrity, never could have sanctioned such an impression on the minds of the committee, who inserted that notice, had there been a previous performance of this oratorio for any other purpose than this very charity.

VI. In the letter already given,† dated Dublin, December 29, 1741, from Handel to Mr. Jennens, the following passage occurs:—"It was with the greatest pleasure I saw the continuation of your kindness, by the lines you was pleased to send me, in order to be prefixed to your Oratorio *Messiah*, which I set to Musick before I left England."

It cannot be supposed that Handel would express himself thus, if there had been a performance of the oratorio before he left England. Had such been the case, Mr. Jennens, a man of eminent literary and artistic acquirements, who frequently visited London, and was inquisitive about every event in the world of literature and art, must have heard of the performance of the oratorio, of which the words were selected by himself; and so must thousands of persons besides. And to suppose Handel, under such circumstances, when he had been several weeks in Dublin, writing to his friend, acknowledging having received from him certain words to be prefixed in the title-page of the oratorio, and, silent as to the performance, communicating to him as a piece of news, the fact that he had set the words of the oratorio to music (!) is to suppose an absurdity which needs not the parade of a formal refutation.

From all these premises, we arrive with perfect certainty at the conclusion, that no performance of the *Messiah* took place in London till after Handel's return from Ireland; and that Dublin may rightfully claim the honour of being first to witness and applaud this sublime and immortal work.

[The above condensed summary is from "An Account of the Visit of Handel to Dublin," by Horatio Townsend; a pleasant volume in which those who take an interest in this controversy will find many additional details in the evidence collected by Mr. Townsend, to fortify his position, that Handel's Oratorio, *The Messiah*, was produced for the first time in Dublin.—Ed. M. T.]

* The account given of this transaction by Mr. W. Gardiner, in his amusing volumes, "Music and Friends" (published in 1838), is, that "the composer wished to enlist some choristers." But Mr. Gardiner, who was not born until thirty years after the occurrence, gives no reason for departing from Dr. Burney's narrative, nor for adopting and repeating the story of the previous performance and failure of the *Messiah*, without even an allusion to Dr. Burney's reasoning and deliberate opinion on the subject.

† An Account of Handel's Visit to Ireland, p. 50.

A FEW WORDS ON THE MUSICAL INSTITUTIONS.

THE unusual shortness of the London Season has had the effect of bringing the concerts and other musical entertainments customarily held during that time, to a premature close; the last of the annual musical meetings being that given on the 2nd of July, for the benefit of the Choral Fund—an institution having for its object the alleviation of the suffering and distress of aged and infirm professed musicians.

In alluding to this subject, it may not be out of place to call attention to the many claims which such institutions have upon the consideration of all the professors of the art in connection with which they are established; nor are these details alone interesting to such parties: they appeal with equal force to the public for their sympathy and support. The nature of the pursuits of a musician seldom affords him an opportunity to do more than "keep the wolf from the door;" there are exceptions to this, as to every other rule, of course; but those exceptions are mostly confined to the possessors of genius. No lucky strokes of fortune, as in the commercial world, ever visit the musician—he works for all he gets, and what he gets is seldom more than sufficient to pay his way. Our experience amongst members of the general profession abundantly confirms this view of the subject. Indeed, we have known men of high musical and general education—of habits of the strictest probity and economy, whose families, after their decease, have been saved from want by the judicious application of the funds of musical benevolent institutions. A case very recently came to our knowledge, in which a well-known orchestral performer, on retiring from a first-rate position in the profession—one which he had held for nearly half a century, was only too glad to accept the annual allowance granted to all the members of the musical benevolent institution to which he belonged. It was known that this gentleman's life had been marked by prudence and economy: his character was universally respected—and the position he had assumed, in a social point of view, was merely that of an inexpensive respectability.

These facts strongly urge upon the mind, that although, generally speaking, more talent than usual in other professions is required to make a man eminent in the science of music, the remuneration for that talent is on too small a scale. We are quite aware that large sums are spent in the encouragement of the art, but then the fact forces itself upon our attention that the principal part of those sums are lavished upon the fortunate few; without, however, staying to consider the causes which lead to this unequal distribution, we pursue our intention of placing before the profession and the public the claims which the musical benevolent institutions have on their sympathy and support.

The Royal Society, which has been established ever since the year 1738, is the oldest musical association. It dispenses its funds with a liberal though not a prodigal hand. Many of our best-known instrumental performers have owed the comfort of the last few years of their life to the aid which this society has afforded them when unable to endure the fatigue of gaining their livelihood. We have heard it objected, that vocal performers are not eligible for election; but when we reflect that the choral body of the profession were provided for by the establishment of "The Choral Fund," in 1791, we think the objection in a

great measure removed—excepting as regards principal male vocal performers, who certainly appear to be left, by the present scheme of the benevolent institutions, quite out of the question. The ladies have their provision in the "Royal Society of Female Musicians," the salutary laws and enactments of which have ensured public support.

None of the institutions we have mentioned are adequately supported by the general public: the first has certainly large resources at its command, but these can scarcely be said to have come from the public purse—a large sum was added, however, to the funds of the Royal Society and the Choral Fund by the memorable Festival held in Westminster Abbey, in the reign of William IV. The Royal Academy and an institution since defunct were also recipients of a fourth part of the profits, which amounted in the whole to a sum exceeding £10,000.

With respect to the Choral Fund, although the Society possesses considerable funded property, we are assured that the committee are compelled annually to reduce their stock, so numerous have the claimants upon its consideration of late become.

In thus bringing before the public the claims of time-honoured and valuable institutions, we trust that some of our readers, in whose power it may be to lend a helping hand to their brethren in more needy circumstances, will not forget or refuse to advocate their cause, with which view as we have said, we are tempted cursorily to bring them under their observation, merely adding that in the case of any of these benevolent institutions, the officers are always most ready to give the fullest information on every point connected with their purpose or the administration of their funds.

VERNON.

THE ANNUAL MEETING OF CHARITY CHILDREN, AT SAINT PAUL'S CATHEDRAL.

Those among us who have any love for, and have spent time in the attempt at improving Church Music, should be interested in this annual gathering of school children: the largest probably that ever takes place.

Apart, indeed, from the musical point of view in which we are to regard it, there is something exceedingly grand and affecting in the sight itself. If we are sufficiently within the circle of the dome to observe, the gradual arrival of the schools is in itself worth attention: the quiet and order observed, their mysterious appearance at the top of the raised circle without apparent means of approach, and the evident air of intense purpose and pre-occupation on the part of every child, give one the impression of a singular and unusual event; while the effect of the disposition of the schools, especially with respect to *sex*, is very happy. When all are assembled the effect is one of great grandeur, from the vast number of persons, children and spectators, gathered within the church. The best place to view the *whole* assembly is from the seats under the organ, where the choir sits. We were favoured last year with some observations on the ceremony from the pen of Hector Berlioz; and the effect of it on the sensitive mind of Haydn, is the substance of an anecdote well known. We are anxious, however, with the permission of our readers, to offer a few remarks on the music itself, and if we acknowledge that there are a few points, in which, in a professional point of view, the meeting might be much improved, it must be added that we do so with no intention of depreciating the merits of the performance, but with a hope for its improvement.

The first observation we shall make, is, that it is a great

pity the choir are silent whenever any occasion for the employment of the children's voices occurs: as in the Metrical Psalmody, in some parts of the Hallelujah Chorus, the Coronation Anthem, &c. The reason given for this would no doubt be, that at those parts of the choruses the time suddenly suffers considerable alteration to accommodate the large body of voices, with a disposition to drag: but it may be asked, in reply, is this disposition entirely insurmountable? Of course this can only be answered by experiment at rehearsal. There are but few even among professional persons who have studied the art of keeping large bodies of singers together, and of inducing them to be obedient to the conductor's beat; but a case analogous to this one, is that of a cathedral choir. Especially where the organ is at some distance, we know the choir are likely to drag, because of the time the tones of the instrument take to reach them. For this reason the organist never plays *with*, but *before* his choir; perhaps to the extent of a minim, or half a bar. The effect of this to a casual looker on, at the organ desk, is most perplexing; but it nevertheless is matter of every-day experience; *the organ precedes the choir*. Some such proportion *might* be arranged between the organ, choir, and conductor on the one side, and the choir of children on the other. Instead of the pause and sudden alteration of time now observable, the conductor might beat *before* he expects the effect, and so calculate the time necessary for a large and unmusical body to answer the beat. It may be added, that the children *take breath to begin to sing*, when they see the beat; the *sound itself* is therefore behind.

The choir of men might be advantageously doubled, and the general effect would gain inconceivably. The trumpets the same.

The Psalmody we thought unsuccessful, from the silence of the choir, and the slowness of the *time* in which it was performed. The organ, in the 100th Psalm particularly, was at times half a bar behind the singers; always something behind. Two of the three tunes are well-selected, but that to the 113th Psalm is a sad specimen of the worst era of Church Music. Even if the character of it were good and ecclesiastical, there are not two dozen charity children in London who could keep together throughout it with a good accent. The best tunes for a large number of voices, tutored or not, are those in *duple time*. It is matter of doubt whether a tune in triple time was ever yet sung by the mass of a congregation, "Hanover," perhaps, excepted. In this instance, the choice is peculiarly unfortunate; since it is to the exclusion of the "Old 113th," one of the noblest "Psalm tunes" the church possesses, and having the true characteristics of a melody to be sung by a multitude—breadth and vigour.

The changes of harmony in the organ accompaniment to these tunes were ineffective, we thought, from the thin, penetrating quality of the children's voices: they should be supported by the male voices of the choir, singing the melody in octaves, when the variety of colouring would be most effective.

Some parts of the Coronation Anthem are too high for the children's voices; especially when *without* the vocal harmony, the effect is extremely bald: a little excision would be advisable here.

The responses, as sung by the children, are altogether a mistake. They sing the ornamental melody added for choirs by Tallis: instead of this the whole choral body, children and adults, should sing the *Plain Song itself*, accompanied by organ harmonies, as on Festivals, in Cathedrals. The effect of this would be grand in the extreme, especially if the number of adult voices could be increased. We are continually losing the Plain Song in this way, and *listening* instead to a melody supplemental to it.

There is one way in which this meeting might be made most useful and interesting, which we have only space just to mention: why should not new compositions be

written for it? Fancy choruses built after the old manner on a fragment of plain chant, in which the children every now and then sung the cantus, while the choir accompany in "florid song." The grandest effect might be accomplished on such an occasion. The only condition would be, that the children's part should be *exceedingly plain and simple*. They might be divided into two choirs, singing antiphonally: or into four; two of girls, and two of boys.

In these hasty notes, we have left the many excellent points of the performance to speak for themselves; and to those who have never been present, we would add, that it is, on the whole, perhaps the most interesting ceremony in which the Church, year by year, takes part.

CANTOR.

THE CONCERTS OF THE PHILHARMONIC SOCIETY.

The series of Concerts annually given by the Philharmonic Society was brought to a close on the 28th of June, and as a matter of history we chronicle the doings of the Committee of 1852.

In another part of our paper we give the names of the New Committee, in which considerable variation will be found from those of former years. The enumerative list which follows will enable our readers to form their own judgment of the character of the music performed, as well as of the mode of its performance:—

SINFONIAS.—Beethoven's *Eroica*, Pastorale, No. 8, B flat, A No. 7, C minor, D No. 2; Haydn's No. 12; Mozart's No. 9, G minor No. 3; Mendelssohn's A No. 2, A minor No. 3; Spohr's No. 2, D minor; F. Hiller's in G, "Impressions in the Country."

OVERTURES.—Beethoven's *Men of Prometheus*, *Leonora*; Mozart's *Zauberflöte*; Weber's *Preciosa*, *Ruler of the Spirits*, *Der Freischütz*, *Euryanthe*, *Oberon*; Mendelssohn's *Calm Sea and Prosperous Voyage*; Spohr's *Jessonda*; Rossini's *Guillaume Tell*; Cherubini's *Les Deux Journées*, *Anacreon*, and one in MS; Romberg's in D, op. 60; and Macfarren's *Don Quixote*.

CONCERTOS.—Mendelssohn's No. 2, for pianoforte, executed by C. Hallé; Weber's E flat, pianoforte, Kate Loder; Beethoven's B flat, pianoforte, Mdle. Clauss; Mendelssohn's for violin, Joachim; Beethoven's in G, pianoforte, Herr Pauer; Spohr's in G, violin, Cooper; Beethoven's for violin, Vieuxtemps.

MISCELLANEOUS.—Mendelssohn's *Walpurgis Night*; Spohr's double quartet; Concertinos by Sainton for violin, and harp by J. Thomas; Duet concertante for violoncello and contra-basso, Piatti and Bottesini; *Fantasias* for violin by Sivioli and Joachim.

VOCAL PERFORMERS.—Mesdames Clara Novello, Castellan; Misses Louisa Pyne, M. Williams; Herren Staadliff, Formes, Reichart; Signori Ronconi, Gardoni, and Mr. Sims Reeves.

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TO CORRESPONDENTS.

Precentor.—*The charge against Kent's compositions is that they are generally wanting in originality; the most direct plagiarism is the anthem "Hear my prayer," which so closely resembles passages in the 2nd part of Croft's "O Lord, thou hast searched me out," and Croft's "I cried unto the Lord."*

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Brief Chronicle of the last Month.

PHILHARMONIC SOCIETY.—The last concert of the season was given on the 28th, when a new symphony by the renowned Ferdinand Hiller was played for the first time in England; it is called "Im Freien," and is in the key of G major. The purpose of the work is to represent pastoral life, and although in this respect it resembles Beethoven's great work, the design alone is similar. The opening movement was delightfully fresh and vigorous, and represented the author's idea of being "In the fields;" the second, "In the valley;" the third, "In the wood;" and the finale, "On the mountain"—a more happy train of subjects for musical illustration could hardly be chosen; and when we state that Ferdinand Hiller, in his treatment of them, has equalled his happiest inspiration, it will readily be acknowledged that the new symphony is a valuable addition to the class of music to which it belongs. Herr Hiller conducted his own symphony, which was very flatteringly received by the audience. Beethoven's concerto, splendidly played by M. Vieuxtemps; the overture to *Jessonda*; Mendelssohn's *Sinfonia in A minor*; and Beethoven's *Leonora* overture, were the other instrumental pieces. Madame Clara Novello and Signor Gardoni were the vocal performers,—M. Costa being the conductor.

THE SACRED HARMONIC SOCIETY.—The last performance of the series was given on the 5th, when Dr. Spohr's new oratorio *Calvary* was introduced for the first time here. Both title and story have been altered from the original; it was first called "The Last Hours of the Saviour." It is a sacred musical drama, and as it would savour something of profanation to bring the representative of the Deity before the public, the words of the Saviour in the original are given to the apostle John. Upon the whole, although the oratorio doubtless contains some very fine music, we cannot regard it as equal in any respect to the *Fall of Babylon* or the *Last Judgment*. The solos were placed in the hands of Madame Clara Novello, Miss Dolby, Miss Williams, Messrs. Lockey, Benson, Lawler, and Formes, from whom they received the fullest justice. The oratorio was warmly received.

LONDON SACRED HARMONIC SOCIETY.—From a report of the annual meeting of this society, we extract the following paragraph:—

From the abstract of accounts, it appeared that, in addition to the losses of the three previous years, there had accrued a further deficiency of between £200 and £300 in the past season. The gross receipt of the seven concerts had been £500 and some odd pounds, being an average of a little more than £40 per night. Besides the former loss of £1181 17s. 6d., with outstanding interest, there was now due to the treasurer a sum of £192 3s. 3d. In the event of the society possessing funds, Mr. Surman has a further claim of about £500 for loan of music. It therefore appears that the deficiency in the four years of its existence amounts to nearly £2000.

We hear that it is the intention of some of the members to endeavour to found a new society; it is not reasonable to suppose that the present association can any longer maintain its ground.

ROYAL ACADEMY OF MUSIC.—The fourth and last concert of the season was given on the 3rd. As we have before stated, the object of these concerts is not pecuniary gain—nor is it pretended that the exhibition of the students should amount to positive excellence; but the laudable purpose of developing the talent of the vocal and instrumental performer, no less than that of the composer, is fulfilled by these means. Amongst the most striking displays of talent, we may mention the pianoforte playing of Master John Barnett, a youth only fourteen years of age, of great promise, as well as that of Miss Sadler, pupil of Mr. C. Potter; the violin playing of Mr. Folkes, pupil of Mr. Patey; and the singing of Miss Fanny Rowland

and Miss Amy Dolby. We thus take leave of the Academy concerts for another year; but we cannot forbear expressing a hope that, having all the resources in their power, the directors will cause more frequent rehearsals of the choral and orchestral music, without which, whatever the progress of the pupils, the proper effect cannot be given to that kind of music.

CHORAL FUND.—The annual concert of this benevolent institution was given on the 2nd July. We were gratified to find the charity so liberally supported. All the performers gave their gratuitous assistance. The vocalists were Madame Clara Novello, Madlle. Favanti, Mr. Lockey, Mr. Swift, Mr. Lettler, and a new German, who sang the bass music of the *Creation* with something like ability, though the novelty of singing his part in his own language, while the other singers gave it in theirs, produced a trepidation in his delivery, which was not favourable to correct intonation; however, it would not be right to be too critical under the circumstances, and we cordially commend his philanthropy in so readily giving his assistance at a short notice. Madame Clara Novello's reception was enthusiastic. The choruses went with that precision and effect which can only be accomplished by a large body of professional choristers: the band was well selected; and altogether the entertainment passed off, under the direction of Sir H. Bishop, with great *clat*. We have elsewhere referred to the objects of this society, to which we solicit attention.

NEW CHORAL SOCIETY IN LONDON.—Considerable progress has been made in the formation of a new society in London, which will have the advantage of being under the conductorship of Mr. Jules Benedict. A feature of the society will be the production of new oratorios, and those by former great masters which have not yet been presented to an English audience. It is understood they will open their season with Mr. H. H. Pierson's oratorio *Jerusalem*, which forms so prominent a feature at the coming Norwich Meeting; and Bach's *Passione* has been named for early production.

MADAME VERDAVAINE'S CONCERT.—This well-known pianiste gave a concert, on the 17th of June, to a fashionable audience, assembled in the Hanover-square Rooms. The artistes engaged to give effect to the programme were of a *recherché* kind, including Madame Clara Novello, Madame Lemaire, Miss Barclay, Mr. F. Bodda, Mr. R. Blagrove, Mr. C. Severn, Mr. Aguilar, and the Beneficiaire. The concert embraced selections from the works of Meyerbeer, Beethoven, Rossini, Thalberg, and Onslow. Mr. Aguilar was the accompanist.

MRS. W. SINCLAIR'S MATINEE MUSICALE.—This lady gave an entertainment on the 29th of June, at Ladbroke House, Kensington-park. The beneficiaire sang several Scottish songs with characteristic taste and expression, and was liberally applauded. Madame Clara Novello, Miss Bassano, Miss Ransford, and Mr. F. Bodda assisted.

LICENSED VICTUALLER'S ASYLUM.—The members of the choir of this Asylum, joined by some professional friends, gave the first of a series of Soirées Musicales on the 29th of June; the soirée was held in the board-room attached to the asylum. The following performers were entrusted with the exposition of a diversified programme: Miss Pearce, Miss Payne, Miss Hunter, Miss Child, Mrs. Harper, Mr. Harper, Mr. Herring, Mr. Hall, Mr. Barrett, and a numerous chorus. Mr. J. A. Longhurst, the organist to the institution, acted as accompanist. The next soirée will be held at the latter end of the month. Efforts of this kind, intended to disseminate a taste for music, are highly creditable to their promoters.

MASHAM.—Mr. William Watson, of Cowling, near Skipton, has been appointed by the vicar, churchwardens,

and trustees, the successor of Mr. Jackson, as organist at the parish church at Masham, at the endowed salary of £30 per annum. There were no less than thirty-three candidates for the office. *From a Correspondent.*—[We cannot think the liberalness of the salary had anything to do with the large number of applicants.]

MERTHYR TYDVIL.—On the 8th of July, a selection of music was performed by the Cyfarthfa brass band, in the presence of a numerous and respectable audience. The concert was ably conducted by Mr. Livzy. Jullien's "British Army Quadrille," Rossini's Overture to *La Gazza Ladra*, and the Grand Coronation March from Meyerbeer's Opera of *La Prophete*, were the best of the performance.

DUDLEY.—The oratorio *Messiah* was performed here on the 7th of July, for the benefit of the Lancasterian Schools, when a fair sum was realized in aid of the object in view. The vocal part of the oratorio was entrusted to Miss Morris, Miss Timmins (pupils of the Royal Academy of Music), Messrs. Evans, Johnson, and Cutler. The performance, which was under the management of Mr. Eyland, was considered highly satisfactory—the end having been achieved by the surplus being handed to the fund intended to be increased.

PHILHARMONIC SOCIETY.—The officers for the ensuing year are—Messrs. G. F. Anderson, J. B. Chatterton, W. S. Bennett, P. Sainton, J. Clinton, Jules Benedict, and J. M'Murdie, directors; Mr. G. F. Anderson, treasurer; Messrs. C. Lucas, T. F. Walmisley, and H. Blagrove, auditors of accounts; Mr. Geo. Hogarth, secretary.

CIMAROSA.—The keeper of the archives, in the Musical College, at Naples, has just obtained possession of the precious collection of Cimarosa's autographs. The celebrated composer was in the habit of sending all his compositions to the Cardinal Gonzalvo, who was one of his greatest admirers. On the cardinal's death, all the manuscripts were given, in obedience to his will, to the composer's son, Paola Cimarosa, and the latter, in the interest of art, has just given up the precious collection to the Musical College. Among the other papers, there are a great number of unpublished compositions. Paola Cimarosa has received, in return for his magnificent present, an annuity of two thousand ducats. He had been previously offered twice that sum by the publishers, but he refused, thinking that he was consulting the true interests of the art by so doing.

M. BLUMENTHAL, the popular pianist and composer, has left London for a tour in Germany.

SPOHR.—This illustrious composer left London on the 21st, for Hesse Cassel, to resume his professional avocations.

JOSEPH JOACHIM left London on the evening of the 20th, and has returned to Weimar.

SIVORI left London on the 24th, and proceeds to Boulogne, en route for Paris.

DEARTH OF MUSIC.—Under this heading an American musical paper has the following paragraph:—"There have been no concerts or musical events worth noticing, at home or abroad, within the last fortnight; consequently, our columns are barren of musical news and criticisms. However, the high range of the thermometer will, doubtless, render the miscellaneous matter in this Number more acceptable than criticisms or accounts of musical gatherings." What "the high range of the thermometer" has to do with rendering the "miscellaneous matter more acceptable than criticisms or musical gatherings" we are at a loss to conceive; but that it has had the effect of silencing the voice of music here and elsewhere, appears to be a fact beyond question.

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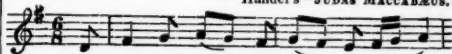
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